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ABSTRACT

The document is designed for the Alabama special education teacher who desires to provide an art program for the educable and trainable mentally retarded student. The manual offers information to local school systems on initiating, organizing, and expanding services in this area. Hints are presented about organizing the classroom, art supplies, scrap materials, sources of ideas for creative expression, and combining colors. Twelve pages are devoted to lesson plans in the following art activities: cutting, tearing, and pasting (for example, silhouettes and collage); drawing and painting using pencils, crayons, chalks, and paint; printing processes; crafts (for example, puppets, paper mache, and masks); and other media activities (for example, booklets and seasonal activities). Materials, procedures, and suggested lesson subjects are outlined for each activity. (Author/SBH)

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A MANUAL OF

ART FOR THE EDUCABLE AND TRAINABLE MENTALLY RETARDED CHILD

ALABAMA
STATE DEPARTMENT OF EDUCATION

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STATE SUPERINTENDENT OF EDUCATION

Revised: 1978

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INTRODUCTION

This manual is designed especially for the Alabama special education teacher who, not an art specialist, desires to provide an art program which can be easily implemented within present school facilities and financial resources. It is hoped that this manual will offer assistance to local school systems in initiating, organizing and expanding services for exceptional children and youth in the area of art.

It is recognized that local policies and the status of art in special education programs may vary from system to system. The information contained in this manual should be adjusted and modified to meet the needs of local school systems in the State of Alabama.

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ART FOR THE EDUCABLE AND TRAINABLE MENTALLY RETARDED CHILD

Three possible approaches to teaching art to the retarded are :

1. for the special class teacher to teach art activities in his/her classroom;
2. to send the children to the art teacher's room for art instruction; or
3. for the art teacher to come to the special classroom for the art instruction period.

Since facilities for teaching art activities are often limited, making methods 2 and 3 often impractical, the first approach would probably be most often suited to the Alabama special education teacher's resources and facilities.

Characteristics which distinguish the trainable and the educable child vary, and differentiating characteristics do not apply in every case to the same degree. One characteristic that all retarded children do seem to have in common is that they require about the same length of time as normal children to grasp art processes. In many activities (including art) mentally retarded children are more like normal children than different. It is important to remember that the fundamental needs of the retarded child are the same as those of other children.

Children who are classified as mentally retarded often are denied art experiences because the special teacher may feel that the retarded cannot profit from art instruction. In the literature concerning art for the retarded, there is considerable recognition of the fact that retardates do have creative aptitudes. All too often creative potentialities are left dormant because no one has tried to develop the limited powers for originality in a child who is mentally retarded. Too often, the first childish efforts are ridiculed instead of encouraged.

Mentally retarded children can learn limited art concepts when provided with the proper instruction. They can get involved in producing art which they understand and enjoy. The goal of the art program is not to develop artists. The purpose is to use art as a means of expanding the child's awareness and ability to communicate. Learning based on real and concrete experiences has meaning. Generally mentally retarded children will learn best when they are actively involved in the learning process: seeing, hearing, touching, lifting, smelling, tasting, manipulating - all of these add to and enrich the learning process.

It is especially important that a mentally retarded child learn to perceive with his combined senses, so there is a need to motivate the child to look for relationships and variations in form, line, color, and texture to sharpen his perceptive skills. Children have a natural urge to express what they have perceived. Art as one of the means of expression helps children to communicate with others from a very early age. It is evident too that early training is essential in art experimentation for the more successful use and control at later ages of manipulative media (i. e. scissors, paste, paint, modeling, construction, etc.). Research studies indicate that child art takes on a very tight and academic characteristic around the chronological ages of 10 and 11. Robert Sanders states in Art For The Mentally Retarded In Connecticut that although trainable retarded children are operating on mental ages far below that of normal children, certain factors in their maturation (related to perceptual handicaps and neurological growth) indicate that their characteristics might also take on a rigidity beyond a particular age.

Growing takes time and involves many facets of experience. The contributions that art can make toward the child's growth are important. Each child in his striving to identify himself and become an individual must have a chance to do things in his own way. Self-expression is an overwhelming need of the

mentally retarded child. A child who expresses his own thoughts and feelings in his own way at his own level displays much needed confidence and satisfaction. IF INHIBITED BY IMPOSED PROCEDURES AND STANDARDS HE BECOMES FEARFUL AND DEFEATED. Encouraged in his own independent thinking, the child gains in flexibility and is better able to adjust to new situations.

All children grow in their art expression through stages which occur in a general way at certain age levels. These stages of growth are NOT TAUGHT to children, but the teacher uses them as a means for understanding children's expression. Knowing these stages makes teaching more effective. Through close study we realize that what we may expect of children in their art expression is related to what may be expected of them in many other kinds of experiences. For example, the child who scribbles often cannot tie his own shoe laces or perform tasks which call for minute muscular coordination. The following descriptions of these stages of child growth in art may serve as a foundation for understanding. Although the ages mentioned refer to normal children these stages occur in the same order and progression for the retardate, and thus are useful to the special teacher when the ages are adjusted for application to the retarded.

SCRIBBLING:

(Preschool-first grade) First chaotic, then controlled, naming his scribbles.

SYMBOLIC STAGE:

(Grades 1-3) The child has progressed from meaningless scribbles to making meaningful shapes which have a definite character. They represent an idea.

REPRESENTATIVE STAGE:

(Grades 4-6) The first representational pictures are child-centered. The child makes the thing most important to him the largest, and spends

all his energy on this one part. Other parts may be barely indicated or omitted. When a child's interest ends he stops painting.

CONTRIBUTION OF ART

A vital contribution that art can make to the mentally retarded child is in helping him to develop his basic self-image concept. Lessons which are particularly helpful in this respect are those in which the child draws or paints himself, his family, his classmates, and his environment after the special teacher talks with the students about some aspects of the body and the physical surroundings to include in his picture. This helps him to become more aware of his size, his senses, and so on, which are so important in the development of a healthy self-concept. This function of art for the mentally retarded has often been overlooked by many who have recognized other contributions of art for the mentally retarded. Other important functions of art are providing through creative expression for much needed emotional release, pleasantly filling leisure time, helping to develop manipulative ability and skills, and serving as a possible area of success and security for the artistically talented retardate.

How is the release of emotions in art important? The important factor is that a harmless outlet for the child's emotions is provided. Some ideas are easily expressed by the child, especially when they come from pleasant acceptable experiences. Some ideas result from fears, frustrations, and unpleasant experiences and force their way out because the child must get rid of them. In art activities such feelings can be released in harmless ways and the mental health of the child is protected.

The importance of creativity to problem solving should also be recognized. Every art project, regardless of its difficulty or the nature of the activity, involves the making of decisions on the child's part. It is hoped that the process of creatively approaching problems will carry over into

the solving of more serious situations that the child will encounter in life. Art activities for the retardate can be advantageously correlated with other areas of study. For example, learning to keep healthy, to live safely, to comminicate ideas, to learn homemaking and family living, to understand oneself and to get along with others, to understand the physical environment, and to learn to use leisure time wisely are some very important needs that must be met.

CHARACTERISTICS OF CHILD ART BY MENTAL AGE

M. A. 3-0 to 5-0

Scribbling: Disorderly at first, later naming the scribble patterns. The child should be allowed to express his own ideas with his scribbles without teacher prompting.

M. A. 5-0 to 5-8

Particular forms appear in the scribbling and definite objects take shape. Placement of objects and use of color are based on emotional significance instead of on reality. Important people and objects are larger than unimportant ones. Objects float in space with little relationship to the ground.

M. A. 5-8 to 7-2

Develops a definite concept of the human figure and includes more details. Begins to use base line and sky line in his pictures. The child will still exaggerate aspects that are important to him, and may omit aspects that are unimportant to him. He also changes the shape of details that are significant to him - a hand that is important may have extra fingers, for example. The child's pictures represent both inside and outside - like showing both the exterior walls and the interior of a house.

M. A. 7-2 to 9-6

Now beginning to have a more realistic approach, although his figures are stiff. He does not exaggerate or omit details as much now, and he is developing a sense of proportion and depth and overlapping. His use of color is more realistic, but not yet completely so.

M. A. 9-6 to 12-0

The child in this stage shows 1 of 2 types of artistic expression: he will show that he is visually minded or nonvisually minded. The visually minded child expresses the picture as an outsider looking on the whole picture. The

nonvisually minded child concentrates subjectively on a striking detail or an emotional tone of the scene he is drawing and his expression of it is in an emotionally subjective manner. He continues to improve in his proportions and figure drawing.

AN APPROACH TO THE TEACHING OF ART

The creative approach to art has been found to be more effective than the directive approach in realizing the aforementioned goals (i. e., the development of self-confidence, of flexibility, and of the basic self-concept, etc.). James Crawford in the Bulletin of Art Therapy, "Art for the Mentally Retarded", concerning his research project designed to investigate the differences in the 2 approaches to art found that the use of the creative approach resulted in a significant gain in self-concept, self-involvement, and expressive ability. With the creative approach the child is not limited by the use of coloring books (or mimeographed pictures to fill in) or by tracing. The term "creative" signifies something new, something different, and something individual. Following are some fundamentals that teachers must know in order to teach creative art effectively:

1. Learn to appreciate children's art work. Children DO NOT see things as adults see them and should not be expected to produce art work like that of an adult.
2. The teacher should not draw for the children or have them copy his/her ideas or they will only become dependent on him/her rather than learn to express themselves.
3. On the other hand simply handing out materials and saying "you may draw anything you want to today" is not teaching creative art.
4. It is the teacher's responsibility to provide the stimulation which is necessary for a successful art lesson. The teacher should lead a discussion on the particular art lesson for the day. It is helpful if the children are given a specific subject and if the subject is discussed in order to let the children develop their ideas on what they want to paint.
5. Encourage the children to talk about their art work. This helps them

develop their ideas, to evaluate themselves, and gives them more understanding.

6. Keep in mind that children learn best by doing things themselves. The teacher should only show the way, not do the work.
7. Do NOT ridicule the child's work or make him feel fearful to use his own ideas. Keep in mind what can reasonably be expected of the child.
8. The teacher should try the lesson he/she plans on his/her own before assigning it to the class or to an individual student.
9. Do not criticise in such a way that you are pointing out "errors" in a child's work, such as saying "no dog ever looked like that" or "a person's head that size shouldn't be on a body that small". Instead of seeing "mistakes", try to understand the mental and physical growth of the child. What does the child see? How does the child feel about what he sees?
10. Do not make children explain each of their marks and unrecognizable forms. This can confuse the child.
11. If you assign a project beyond the child's understanding or physical ability you will frustrate him.
12. Do not overemphasize precision, exactness, and neatness.
13. Keep from discouraging the child: do not compare his work with another child's.
14. If you point out certain children as the "artists" in the room you will stifle the growth of individual expression in the other children.
15. Copying is based on the assumption that the child has no ideas of his own.

THE ROLE OF THE TEACHER IN TEACHING ART

1. to inspire the child and make him aware that art is everywhere in our world.
2. to recognize that as each child is individual, his art work will be individual.
3. to believe that there is something worthy of praise in all art work.
4. to teach in a way that the child will gain self-confidence.
5. to remember that each child's work is important to him.
6. to see that each child has art work displayed at some time.
7. to encourage children to accept responsibility.

ORGANIZING THE CLASSROOM FOR TEACHING ART

A. Plan for storage of art materials.
   1. provide a place for the storage of supplies (shelves, cupboards, drawers, cardboard boxes)
   2. label storage areas
   3. store similar materials together
   4. provide special containers for specific materials such as clay, wood scraps, or collage materials

B. Collect materials ahead of time which will be useful in the art program.
   1. small containers with lids for paints
   2. containers for water and brushes
   3. rags, handkerchief size
   4. sponge
   5. popsicle or other sticks for stirring paints
   6. tray, muffin rings, or softdrink cartons for paints
   7. plastic and foil containers
   8. boxes for storing scissors, rulers, rags, etc., unless drawer space is available

9. newspapers

C. Set aside an area in the self-contained classroom that is always ready for art activity.

1. provide an uncluttered table (and easels if possible) in a corner near the art supplies
2. several flat-topped desks can be placed together, with one in the center to hold supplies, forming an improvised work table
3. provide buckets or large cans for clean and waste water if no sink is in the room.
4. arrange a paint tray to be set on the work table when needed. The tray should only contain paints in small jars with lids (paint jars may be kept in soft drink cartons or muffin rings for ease in handling).
5. containers for paint sticks
6. containers of water for washing brushes
7. clean water
8. containers with brushes standing points up
9. paint rags, sponge

D. Establish a place for the convenient care and distribution of materials. If children are permitted to leave a mess, they are being taught poor work habits which will be difficult to change in the future. Even though it shortens an already too brief work period, sufficient time must be allowed for them to clean up. <u>This is an important part of their education</u>.

1. all children should know the location of materials
2. monitors can help with the preparation of paints and other materials
3. monitors can put materials in proper storage areas at the close of the art period.
4. each child should be responsible for cleaning up his own area

5. monitor assignment and placement charts may be helpful

E. Good display gives importance to children's work. Even if there is a danger that the room will look a bit cluttered, their work should be displayed. Displaying art work in the school corridor gives further recognition and adds stimulation to the project. Be careful not to choose only the most mature and advanced work. EACH child should know the satisfaction that comes from creative expression.

1. provide bulletin boards on the eye level of the children
2. improvise when necessary, to make inexpensive display boards
3. an unused wall area can be covered with corrugated paper
4. change displays often and let every child at some time see his work on display

ADDITIONAL HINTS

1. Use aprons or old shirts to protect clothing
2. Use newspapers to cover tables when necessary
3. Clean up spilled material or liquid immidiately
4. Wash brushes, paint bristles, and place in a container points up after use
5. Use tools properly and guard against accidents
6. Provide some type of individual folders to keep each child's work in
7. Organize a plan for the distribution and collection of materials used by the class. A mobile cart (an "art cart") can be used to a great advantage
8. The art exhibits may be selected and arranged by the students with the teacher's help

ART SUPPLIES - SUGGESTIONS

Brushes, large, soft, and bristle

Chalk, white and assorted colors

Clay, modeling (oil base), ceramic - dry or moist

Crayons, nontoxic

Fingerpaint (see recipe for making you own)

Paint, tempera - powdered or moist

Paper - manila, newsprint, colored construction, poster paper, shelf paper, or butcher paper for finger painting, white and brown wrapping paper, oak tag board

Paste - school paste and wheat paste

Pins

Rulers

Scissors

Rubber cememt

Cloth

Embroidery hoops

Felt - assorted colors

Needles, darning, blunt tapestry

Yarn, assorted colors, various sizes

Nails

Starch

A small hand loom (see directions for making one under WEAVING)

Scrap materials (see page 14)

SCRAP MATERIALS

Many scrap materials are useful in the art program. Scrap materials can be located in every community. Local merchants, artisans, and manufacturers are usually willing to cooperate by supplying the schools with leftover scrap or spoiled materials. Have a Treasure Chest f the storing of such material and carefully sort, index, and neatly store items which may be used. Do not let this area become a junk box where nothing which is needed can ever be located. A list of possible materials which can be found:

acorns
backs of large advertisement signs (slick for finger painting)
balls (rubber, rollon, golf)
bamboo (from old mats)
bark
beads
blotters
boxes (cardboard and wooden)
broom straw
brushes, old (for bristles)
burlap
buttons
canvas
cardboard, corrugated, and mailing tubes
cellophane, colored
cellophane bags
cheesecloth
clocks (for parts)
cloth scraps
clothespins
combs, broken
confetti
cords (colored)
corks
cork sheet scraps
crepe paper
driftwood
drinking straws
dowel rods
egg cartons
emory board
excelsior
feathers
felt hats
floss, embroidery
flowers, artificial
foil, metal (all kinds)
foam rubber
fur scraps

gauze
glitter; fabric scraps
gravel, colored aquarium
gourds
hose, nylon
insulation material
knitting needles
lace scraps
leather scraps
linoleum scraps
metal binding bands (from boxes)
metal netting
metal pipe (short pieces)
metal sheeting
milk cartons
mosaic materials
moss
needles, pine
newspapers
oilcloth, scraps
paper clips
paper plates
pine cones
pipe cleaners
plastic bottles
plastic egg trays
plastic foam
plastic spools
plywood scraps
potatoe sacks
pussy willows
raffia
reed scraps
ribbon scraps
rick-rack
rope
rubber tubing
sandpaper
sawdust
scouring pads (cloth)
seed pods
sequins
sheets, old
sponges
spools
springs
sticks (sucker, baloon, popsicle)
string
thumbtacks
tissue paper
tongue depressors
tooth picks
wall paper books
wire
wire screening
wood scraps, shavings

SOURCES OF IDEAS FOR CREATIVE EXPRESSION

abstractions
air travel
animals
birds
birthday party
book characters
buildings and usa
camping out
care of pets, classroom and school
carnival
cars, trucks
chores
circus
community events
dreams
everyday occurrences
exciting events
explosions
fall pictures
family
farm
feelings (anger, joy)
fears
fire
fireworks
fish
food, growing, gathering, etc.
friends
games
good deeds
happenings that bring praise (blame)
helpers
health practices
historical events
holidays or holy days
jungle scenes
life under the sea
life in other lands
make believe world
music (what it suggests)
motion picture
moths and butterflies
neighborhood events
night scenes
occupations
people of different lands
pets
picnics
portraits
prehistoric monsters
religion
safety practices
seasons
scenes on other planets

school events, problems, etc.

ships of various kinds

songs

sports

storms

stories children know

things children like best (least)

trains

transportation

trips

unhappy thoughts

unusual events

weather

wild animals

wishes

workers of various kinds

COLORS TO COMBINE TO MAKE A THIRD COLOR: POWDER PAINT OR TEMPERA

First mix each color separately, then combine the two liquids.

yellow plus red - orange (slightly grayed)

yellow plus redorange - clear orange

yellow plus turquoise blue - green (bright green)

yellow plus blue - green (slightly grayed)

red plus blue - violet or purple (slightly grayed)

magenta plus blue - violet (clear violet)

Brown is a mixture of the 3 primary colors: red, yellow, and blue.

White mixed with any color will make it lighter and less intense.

Place white FIRST in container, then add small amounts of the other color until desired lightness is reached.

Mixing 2 parts of one color with one part of another results in one color predominating; in the listing below the stronger color is named first:

2 parts yellow plus 1 part red or 1 part redorange - yellow orange

2 parts red or 2 parts redorange plus one part yellow - red orange (or vermillion)

2 parts yellow plus 1 part blue or 1 part turquoise - yellow green (chartreuse)

2 parts blue or 2 parts turquoise plus 1 part yellow - blue green

2 parts blue plus 1 part red or 1 part magenta - blue violet

2 parts red or 2 parts magenta plus 1 part blue - red violet

2 parts blue plus 1 part red plus 1 part yellow - blue brown or chocolate

2 parts yellow plus 1 part blue plus 1 part red - yellow brown or golden brown

2 parts red plus 1 part yellow plus 1 part blue - red brown or brick color or terra cotta.

Colors grouped according to value (meaning degree of lightness or darkness). Each color listed below is full intensity.

LIGHT COLORS: white, yellow, yellow-orange, yellow-green, orange

MIDDLE VALUE COLORS: redorange, red, green, yellowbrown

DARK COLORS: blue-green, blue-violet, blue-brown, blue, red-violet, red-brown, brown, violet

FORMAT FOR LESSON PLANS

I. CUTTING, TEARING, AND PASTING

Paper tearing greatly aids development of fine muscles in the fingers. Tearing without the aid of a form drawn on the paper develops better eye and hand coordination. The child should learn to apply paste to edges of the forms and then to press them to the base paper. Children need much practice in the use of scissors.

A. Cutting

1. Materials: colored paper, paper napkins, pieces of paper in postal card size, sheets of newspapers, cardboard, small pointed scissors.

2. Procedure: Folding Cut: The paper is first folded and then cut. To practice, first cut several squares from a newspaper. The paper may be folded any number of times. Diagonal folds may also be made. Cuts made into the folded edge will create a repeated pattern, according to the number of folds in the paper. Cut out small shapes along the edges of the paper also. The cut-out design can be pasted onto a backing of paper that is different in color.

3. Suggested lesson subjects:

a. The folding cut is very good to use for all decorative purposes such as designs for wrapping paper, bookmarks, invitation cards, Christmas cards and Christmas decorations.

b. Pictures of people, objects, scenes from magazines may be cut up by the teacher (or more advanced children) and have pupils reassemble and glue to paper backing. (Before cutting picture, paste on cardboard for durability.) This activity is helpful in developing visual motor integration.

c. As a class project, design a mural of a large fish or animal and have the class construct a mosaic to fill in the outline of the fish from cut paper pieces, using different colors of paper to form features.

d. Have pupil make a map of his own neighborhood by pasting cut-out paper on a larger piece of paper. The cut-out pieces of paper will represent the houses, streets, stores, etc.

B. Silhouettes

1. Materials: a variety of colored paper, such as magazines, catalogues, wallpaper; small pointed scissors; glue; a larger sheet of paper to use as backing for the cut-out silhouettes.

2. Procedure: This might be used as a group project, with each child contributing a figure to the composition. Begin cutting large areas of the figure (head, body) and cut out the detail later. The silhouette may be livened up by pasting decorative features onto it, like a different color belt, trim on a hat or coat. After the

figures are cut out, the class arranges them on the large sheet of paper and glues them down.

3. Suggested lesson subjects: shepherds in the field, automobiles, bunches of flowers, seasonal picture (winter scene, Halloween, spring, autumn leaves and trees).

C. Torn-paper pictures

1. Materials: colored paper: (Choose the colors to be used according to the subject of the picture); glue; a sheet of dark paper on which to glue the torn-paper picture.

2. Procedure: Choose a subject for the picture and introduce it with a short talk. For example, if the subject is an owl, the children, with the teacher's guidance, will point out the features of an owl. The teacher could show the children how to arrange the feathers like the scales of a fish.

Tear paper into bits of various shapes and sizes; do not try to tear into shapes which are related to the subject of the picture.

Glue on the larger pieces first, then the smaller ones over them. The colors of the bits of paper will be used to form the features of the owl.

3. Suggested lesson subjects: animals, flowers, trees. The picture may be varied by using paint or crayon to add details or finish.

D. Collage

A collage does not have to represent anything; it will be interesting to the eye and the sense of touch simply because of its lines, colors, shapes and textures. Most collages are therefore abstract designs. A collage should stimulate the child's interest and awareness in the feel of different textures.

1. Materials: cardboard, items from scrap box, seeds, dried vegetables, torn paper shapes, cutouts, silhouettes; paste.

2. Procedure:

a. Select a number of relatively flat items such as bits of cloth, feathers, ribbons, decorative papers, cotton and even sandpaper from the scrap box.

b. Before having the children begin making their own collage, talk about some items which have quite different textures. For example, leather from an old glove, satin, a feather, a piece of bark. Have them try to describe how they feel. Ask for volunteers who will close their eyes and feel one of the objects and describe it just by touch.

c. Let each child arrange materials on a piece of paper the same size as the background he will use. This helps him visualize the size of materials he can combine within a given space. Use variety in size, shape, texture, and color--something rough and smooth, something sparkling and something dull, etc.

d. When satisfied with his arrangement on paper the child is ready to place it on the cardboard background. Cover the background with adhesive. Lightly press down the material onto the adhesive. Apply more adhesive to materials that overlap each other. For materials like corrugated paper that do not touch the background at all points, a staple may be needed.

e. Instead of a sheet of cardboard, the inside of a box lid or the bottom of a shallow box may be used.

f. Another approach to collages is using torn paper shapes, cutouts, and silhouettes. The goal is to discover forms in bits or torn paper which can be used for the theme (subject) of the collage. The ability to integrate the materials into a set theme requires more advanced ability than some of the students may have. However, the less advanced students may enjoy this activity even though the result may not be a "picture".

3. Suggested lesson subjects: to represent a place (like where the child has been--i. e., the seashore or a time of year (fall--use leaves, seed pods, etc., for the materials of the collage)

E. Metal Foil

1. Materials: colored foil (obtained from florist), scissors, pencil, ruler.

2. Procedure:

a. Make a chain of colored foil by cutting strips of equal size 4" long and 3/4" wide. Join both ends by folding them together twice, and pressing lightly with the finger. Each of the following must be hooked onto the preceding one before it is fastened.

b. Make a star by using the pencil and ruler to draw its outline on the foil and cut out. Foil may be glued to cardboard to hold its shape.

3. Suggested lesson subjects: Christmas decorations, masks (foil glued to cardboard masks), crowns (foil used as jewels for crown).

II. DRAWING AND PAINTING

A. Colored pencils

1. Materials: Use smooth paper and a limited color range of pencils to encourage color sense and imagination.

2. Procedure: First outline the subject lightly in pencil, then fill in the outline.

3. Suggested lesson subjects:

a. A cat: begin with a short introductory talk about the main characteristics of a cat: a round head with pointed ears, long narrow body, short legs, sharp claws, long tail. Cats

can be of various colors. Encourage children to describe the cat, instead of the teacher telling them.

b. Santa Claus: As with any art lesson, begin with a short talk about the subject. Encourage the children to describe Santa and what he does, etc. This will enable them to develop their idea of how they want to draw Santa Claus.

c. Scribble designs: Use paper and pencil or chalk. Without lifting pencil from paper, scribble large and small spaces. Possibly the child will find an imaginary object or animal in his scribble, or he may leave his design abstract. Color in the spaces with crayon, chalk, paint, or pencil using different colors to make his design show up. NOTE: A variation on the scribble design is the design to music. The materials may be the same, or you may use finger paints for this, as they lend themselves well to this activity. PROCEDURE: Listen to a record through once; while the record plays again, paint what the music suggests. Fast music might suggest dots; loud music might be represented with bright colors. Long wavy lines could represent slow music. But let the children paint what THEY feel.

d. Make a mural. Colored pencils are a more suitable medium than crayons.

e. See the listing of Sources of Ideas for Creative Artwork for additional suggestions.

B. Crayons and chalks

1. Materials: Almost any kind of paper is suitable. Also work on the blackboard.

2. Procedure: Hold oil and wax crayons as close to the tip as possible. Colors are applied either by shading or by circular movements. In mixing colors, the lighter colors should be applied over the darker.

3. Suggested lesson subjects:

a. Self-portrait: Everybody is encouraged to discover his own principal features with a short introductory discussion. Attention is called to the color of hair and eyes, size and shape of the mouth (for more advanced students these details can be worked on, whereas the less advanced will not be able to create a detailed likeness of themselves). NOTE: This kind of lesson is helpful to develop the self-concept.

b. Group picture: Children jointly construct picture of a man, beginning with a discussion of the head, etc. One child draws the head, the second adds another body part and so on, after each describes the part he will draw.

c. Complete-a-person: Complete a partially drawn face; or draw body parts separately: nose, eyes, etc., then assemble these

various parts which have been drawn by different children into a composite picture and paste together.

d. Class picture: Do a large drawing of the class with each person named. All pupils contribute to this class picture.

e. The evening sun: Begin with a brief discussion describing the evening sun, encouraging each student to contribute his ideas. Sgraffito may be used. The technique of sgraffito is to use 2 layers of different colors. A good way is to color the first layer a bright color and then cover it with a darker color. The design or drawing is then scratched out of the top layer, using a knife, nail, pen, or knitting needle. Several colors may be used in each of the layers.

C. Painting with poster colors

1. Materials: Tempera paints are particularly suitable. Absorbent paper is preferable, although almost any kind can be used.

2. Procedure: Color is put on thickly. Colors may be mixed on the palette with only a little water.

3. Suggested lesson subjects: a castle, Noah's ark, tropical island, merry-go-round, and also see the listing of Sources of Ideas for Creative Artwork for additional suggestions.
NOTE: painting on wooden boxes. Here the children will be creating designs rather than pictures.
Materials: hand made folded boxes, kitchen matchboxes, cigar boxes.
Procedure: The color scheme should be limited. Decorate the lid and sides of the boxes in 2 separate processes. Possibly paint the sides all one color. Use simple repeated designs, like dots, dashes, lines on lines, and so on. When the box is dry, give the outside a coat of colorless varnish.

D. Finger painting

This provides opportunities for big rhythmic movements of the hands and arms and, according to some educators, tends to have a calming effect on youngsters when they are keyed up and tense.

Introduce fingerpainting to children through rhymic movements--have them move arms and hands through the air feeling and interpreting the movements of birds flying, of leaves and trees blown by wind or of waves on the shore. Have them interpret the rhythm of slow and quick movements they hear in music.

1. Materials: fingerpaint; purchased or made.

Materials to make finger paint:

a. One 12 oz. box of Faultless starch (or other cold water starch)
b. An equal quantity of soap flakes (such as Ivory)
c. Two cups of cold water
d. Powder paints or food coloring for color

Mix the starch and soap flakes. Slowly add the water while stirring.

Mix and beat until it reaches the consistency of whipped potatoes. Add the color, keeping in mind that dark colors show up more effectively than light colors in final paintings. Makes about 1 1/2 pints

Paper; a nonabsorbent paper with a glazed surface on one side, like glazed butcher paper, wrapping paper, shelf paper, magazine sheets, or fingerpaint paper.

Working surface: table or floor with a smooth, washable surface.

Containers for water large enough to submerge sheet of paper, or use wet sponge to wet paper. Add a bucket of water to wash their hands in if no sink is available in the room.

Newspaper to place under finished fingerpainting when set to dry.

Aprons for children.

2. Procedure: For a first experience in finger painting, give just enough of a demonstration to convince the children that the activity is fun and that they need have no fear of getting their hands in the paint. Emphasize big hand movements rather than finger drawing. Double up the fist to make big, sweeping circles across the surface. Show how the palm of the hand may be used to smooth out the paint to make it ready for another design. Show how the side of the hand, the knuckles, several fingers together, or the thumb can make different shapes. Do not try to make any recognizable shapes as you demonstrate for this may frustrate the child, convincing him that he can not do as well as you. Wet the paper and place it glazed side up on the working surface. Place a tablespoon of fingerpaint in the center of each child's paper. The child should first spread the paint until it covers the entire surface of the paper, going outside the edges of the paper.

   The child continues to make new designs with his hands until he has made a design he wishes to keep or he loses interest.

   Drying takes about an hour. The painting will curl when dry. This problem is easily corrected by pressing with a warm iron on the reverse side. NOTE: The free rhythmic movements in fingerpainting help the child coordinate his arm and hand movements. The use of different parts of the hand strengthens the child's fingers.

3. Suggested lesson subjects:

   a. After the first experimental stage when the children have learned what they can do with fingerpaint, music may be used to inspire rhythmical movements. A simple repeated phrase is best.

   b. A series of lessons using fingerpaints may be developed around a central theme; for example, a coming holiday or seasons of the year. See the listing of Sources of Ideas for Creative Artwork for additional suggestions.

I. PRINTING PROCESSES

A. Relief printing and vegetable prints

This is easy to do and provides a new experience in learning about repeat designs. This activity might be presented by pointing out the pretty design on one of the student's dresses or shirts to show the different shapes that have been repeated across the material.

1. Materials: vegetables (potatoes, carrots, turnips, radishes); a kitchen knife; paints and brushes; and paper.

2. Procedure: Wash and dry the vegetables. Spread newspapers over a table. The teacher may cut the vegetables or show the more advanced students how they may cut them. Cut straight across the vegetable making a smooth cut. Cutting a design INTO the surface or the vegetable may be used with the more advanced students, but is not recommended for the less advanced children. For them, variety will come through color and size (using the different size vegetables.

Paint the end of the vegetable with tempera or powder paint and a brush. Press slowly and firmly on a sheet of paper. This is not a quick stamp, but a slow firm pressure on the paper. The vegetable must be painted again each time it is printed.

After the children have had an opportunity to print their vegetables at random the teacher might refer to examples of repeat designs on clothing fabrics, and point out how an idea--a design--is repeated over and over. And now the children are ready to experiment with the idea of a consciously repeated design. Keep in mind that some of the children may not be able to grasp this idea. It will not prevent the activity from being a happy and satisfying one. Each child works according to his own capacity and ability. Compliment him for his individual achievement.

3. Suggested lesson subjects:

a. Make designs on any kind of paper for display in the room.

b. Use vegetable printing to make borders for a bulletin board, etc.

B. Printing through open areas

1. Materials: wax crayons, ink or tempera paints, toothbrush, 8" by 10" screen wire, and stencil paper.

2. Procedure:

a. Mount the wire to a wooden cigar box by removing the top and bottom and tacking the screen wire across the opening. Place wax crayon on the stencil paper close around the open area. With an eraser brush the crayoning should be applied onto the material or paper exposed through the opening. Several shapes can be combined to build up the design.

b. Spatter ink: Plan an original design. Cut out stencils (both

positive and negative stencils can be used). Stencil may be cut of anything including heavy paper. Print by using spatter ink or tempera paints on a toothbrush rubbed across a screen wire held over the stencil.

c. One child holds the screen about 6" above the paper and another child dips the toothbrush in paint and then lightly brushes it across the wire. NOTE: Be sure the paint is of fairly heavy consistency. Thin paint will cause heavy blobs of color. If the paint is too heavy, it will not spatter properly.

3. Suggested lesson subjects:

a. Place a single leaf on a sheet of drawing paper, or arrange several leaves (or cut-out paper figures) on the paper.

b. Cut out silhouettes to be spatter painted or colored in with crayons or paint.

C. Flat surface printing:

1. Materials: a square pane of glass, candle wax, sponge, finger paint, and porous paper.

2. Procedure: Draw on the glass with candle wax. Moisten glass with a sponge and cover with finger paint. Lay paper on glass and rub hand gently over the paper. Pull the paper off.

3. Suggested lesson subjects: Use simple disigns or figures to make the design show up better on the print. Draw designs suggested by nature: leaves, trees in winter, snowflakes, a snail, etc.

IV. CRAFTS

A. Puppets

Puppets provide endless opportunities for dramatic play and make it possible for children to talk and express ideas without embarrassment or self-consciousness. His first hand puppet may well represent the child himself. It can describe personal experiences that the child hesitates to tell the group. For example the puppet tells about a trip to the country or about good manners and eating habits. A puppet's accident in crossing the street without looking first for cars becomes an exciting, not-soon-forgotten lesson in safety.

1. Materials: small paper sacks, Dad's old sock, worn out light bulbs, paint, and scrap materials.

2. Procedure: methods for making puppet:

a. Color or paint a figure on a sheet of paper, cut it out and paste it on a flat stick. Birds, butterflies, and animals or people may be used.

b. Fill a paper sack with torn strips of paper and insert a stick so that it extends almost to the top. The teacher helps tie a

string tightly around "the neck". The face may be drawn or painted on a separate piece of paper cut out and pasted on the front of the sack or it may be painted directly on the sack before it is filled.

c. Another type of pupet may be made from old light bulbs. Tie a scrap of fabric around the base to suggest the clothes. Tempera paint is used to paint the features of the face. Glue yarn or bits of raveled rope onto the bulb for the hair.

d. The sock puppet: Fill the toe of an old sock with rags, pushing a stick up into the rags and tying a bit of cloth around the neck. Tempera paint works fine for the features and yarn or string for the hair can be glued or tacked with thread.

3. Suggested lesson subjects:

a. See the above papagraph about describing the child's personal experiences.

b. Make a stage from a table or teacher's desk. The children may crouch behind it holding their puppets so that they show just above the top surface. For a more elaborate theater, use a large cardboard carton cut out and painted.

B. Papier mache

Papier mache is a fine, inexpensive, three dimensional project.

1. Materials: newspapers, string, wheat paste (wallpaper paste), tempera, paint, and shellac.

2. Procedure: It is better to make this a group project for the less advanced children whereas the more advanced can make individual projects.

a. Make thin paste by sprinkling the wheat paste into the water and stirring.

b. Crush newspapers into the general shape of the desired figure (possibly an imaginary animal) and tie with string. Or use a wire skeleton for support. Another method is to use rolls of paper--for the back and neck and for the legs. Use an upside-down U shape with one roll of paper for 2 legs rather than trying to attach each leg separately to the back.

c. Wet several layers of strips of newspaper with paste and place over the entire surface of the animal. Add details as the children want to.

d. It takes about an hour to paint the figure. Use imagination! NOTE: Papier mache cannot be finished in a day. The animal must dry before painting. This lesson may take about five sittings to complete.

3. Suggested lesson subjects: animals, both imaginary and real,

and human figures.

C. Masks

Children wear masks because they love to pretend. Making masks offers many opportunities to develop imagination. Masks may be inspired by primitive masks, by animals, and so on.

1. Materials: paper or paper bags, elastic bands, paint, scrap materials, nylon hose, straw, dried grass, pinestraw, cornhusks, shredded newspaper for hair. For headdress: jewelry and buttons, egg cartons, feathers, seeds, rick-rack, sequins, burrs, and acorns.

2. Procedure: basic shapes for masks.

   a. Simple paper fold: fold heavy paper in half and cut head shape. Fasten the piece to the child's head with elastic band.

   b. Eye mask: for this have the children notice the different eye features of different animals or people. Include eyelashes, eyelids, dyeballs as features. Fasten with elastic band around back of head.

   c. Nose mask: animals that suggest different kinds of noses--pig, elephant, cow, horse, camel, or bird beaks. Fasten with tape to flappers which are on the sides of the nose mask or use the elastic band around the head.

   d. Ear masks: the back of the ear mask can be shaped like a hook to fit over the child's ear.

   e. Paper bag mask: slip a strong paper bag over the child's head and mark the location of eyes, nose, and mouth. Remove the bag and the child cuts out eye, nose, and mouth openings, using his imagination, exaggerating one or all of the facial features. Add hair, cap to the top of the bag. Cut paper, paint, feathers, rubber rings, and wood shavings, etc., are interesting materials to glue onto mask for variation.

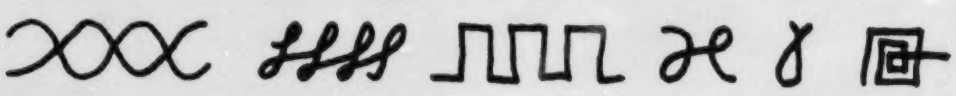
3. Suggested lesson subjects: see "Procedure" for ideas.

D. Wire jewelry

Flexible wire is used to make simple jewelry.

1. Materials: Three feet of copper or brass wire or colored wire such as those used by electricians for each child; flat-nosed and pointed pliers; knitting needle; and a pencil.

2. Procedure: Show the children how to make simple decorative forms such as curved lines, loops, spirals, etc.



It must be possible to join separate forms without soldering. Ends must be finished carefully if they are not to scratch. Links should be made as small as possible; they can be made by rolling the wire over a knitting needle. Only 2 or 3 simple designs should be used for a chain. Repeat them in the same or different sizes or combine them in brass and copper.

3. Suggested lesson subjects (objects): necklaces, pendants, bracelets, rings or pendants. Wire jewelry might be made as a Christmas assignment.

E. Mobiles

1. Materials: Among the many possible materials which can be used are tissue, cellophane, cut paper, paste scissors, string or wire, construction paper, oaktag, cardboard, or paint.

2. Procedure: After deciding on the subject of the mobile, draw and cut out desired items, paste them on a piece of oaktag, and color or paint them, adding details as wanted either with paint or gluing on details from scrap materials. Attach wire or thread to items and attach other end to cardboard piece to hold together items.

3. Suggested lesson subjects: a fruit mobile to teach good nutrition, a mobile with seasonal items like acorns, leaves, etc., to represent autumn, or a mobile with traffic signs to teach safety.

F. Weaving

1. Materials: 5 feet of 3/4 inch by 1-3/8 inch wood, 12 1-1/2 nails with heads, 1 small box 1 inch finishing nails, sandpaper, ruler and pencil, hammer and saw, and twine and heavy rug yarns.

2. Procedure: For constructing the loom, 3/4" x 1-3/8" pine is recommended. Ask your lumber yard for blind stop. It sells for about 8 cents per running foot. The 2 short strips across the top are 12" long, the two longer side strips 14" long. After the strips are well sanded, four nails are used at each corner joint to make the frame rigid.

Draw a pencilline down the center of the two short strips and use a ruler to measure dots at 1/2" intervals. These penciled dots serve as a guide for driving 1" finishing nails halfway into the wood. Slant them a bit outward from the center of the loom so the warp threads will not slip off.

As an alternative, buy a small hand loom (like those used in making pot holders).

The loom is now ready to be "warped" (threaded for weaving). For first experiences in weaving, the warp thread should be heavy twine tied to a corner nail and then wound back and forth around the nails from one end of the loom to the other. A space of 1" between threads is desirable at first. In this case the twine must pass around three nails at each end of the loom.

For weaving, heavy cotton rug yarn 1/4" thick is suggested. The yarn can be purchased locally or from a Sears Roebuck catalog. Cut it into strips 16" long (so each piece will extend about 2" on each side of the loom). Now we are ready to weave.

Demonstrate to the children how the fingers lead the yarn through the warp threads--over one and under one, over one and under one. When the length of yarn has been threaded across the loom, push it down to one end of the loom until it touches the nails. Be sure that an equal amount of yarn extends beyond the loom on each side.

Explain that each time we start across the warp threads with a new piece of yarn, we go OVER the thread we went UNDER before, and UNDER the thread we went OVER before. When we have taken the second piece of yarn clear across the warp, we use our fingers to push it up close to the first row and again make sure that an equal amount of yarn extends beyond the loom on each side. Now we are ready for the third row. It is as easy as that!

When a child has mastered the basic technique of weaving, we can warp the loom with half-inch spaces. This is done by winding the twine around 2 nails at each end of the loom instead of 3.

When the loom is filled with weaving (be sure the weaving fills the space right up to the nails) it is lifted off the loom. Sew by machine or hand along the sides to "lock" the yarn in place. (Teacher will do this).

3. Suggested lesson subjects: potholders and placemats.

V. OTHER MEDIA AND ACTIVITIES

A. Booklets

1. Materials: brown wrapping paper, wallpaper scraps, discarded window shades, colored construction paper, or cloth for the cover. Drawing or writing paper are needed for the inside sheets. For fastening sheets together use a needle and thread (heavy) or staples. Punched pages may be held together with rings.

2. Procedure:

a. Have each child choose a subject he knows about.

b. Have the child letter the subject on the cover (letters should be about 1" high).

c. He may use a design on the cover with the words.

d. The child selects different things he can tell about his subject, and uses one picture to describe one idea on each page. The picture may express all he wants to say, or he may use the page opposite to tell in writing about his idea.

3. Suggested lesson subjects: animals that live in different places, people who help us, holidays, and school activities. NOTE: Colored crayon or colored pencils are good for illustrations.

B. Appreciation and awareness

Found objects and making a collection are examples of this section.

1. Materials: Have the children search for beautiful objects in nature.

2. Procedure: This is an experience in art appreciation--the appreciation of beautiful objects that can be found in nature. Such an awareness of nature and the beautiful things it creates gives us a deeper appreciation for the world in which we live and a new respect for the mysteries of the universe.

3. Suggested lesson subjects: The teacher need only stop on the way to school to pick up a few leaves in the fall or a budding branch in the spring to create an interest which will soon have the classroom overflowing with exciting objects which the children are really SEEING for the first time. Put these things on a special table where everyone can enjoy them.

C. Seasonal activities

1. Materials: colored construction paper, foil wrapping paper, cardboard, heavy aluminum foil (including frozen pie plates), colored cord, cups from an egg carton, glue, glitter, paint, and paste.

2. Procedure: Have a talk about the seasonal activity which is to be the subject of your lesson; for example, have a talk about a Christmas story, or custom, or things the children do at Christmas time to stimulate thinking. Possibly tell about the origins of the custom of Christmas trees and of some of the kinds of ornaments that might be used on a tree.

3. Suggested lesson subjects: A few are suggested for Christmas ideas; however, use your imagination and come up with many more. Dip string into paste, and wrap it around an inflated balloon. After the string hardens, pop the balloon and the string remains rigid. Glitter may be sprinkled onto the string while the paste is still wet.

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